

MAY 4 1959

AL. 4776

X-9

VOLUME 10

NUMBER 1

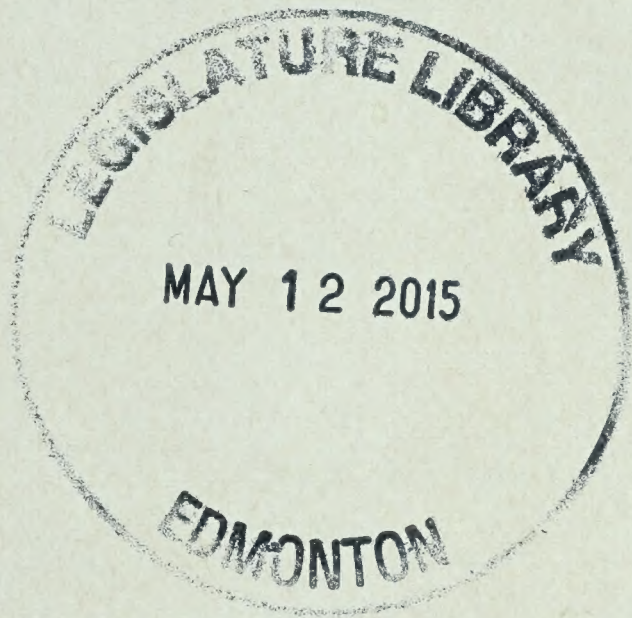
MARCH, 1959

CA2 ALEA 10  
C71  
1959 v.10,n.1, Ma

ALBERTA LEGISLATURE LIBRARY



3 3398 00413 3707



CULTURAL ACTIVITIES MAGAZINE

# Revue









Volume 10, No. 1 March, 1959

**Editor**

H. E. Martin

**Cultural Activities Staff**

W. H. Kaasa

Co-ordinator

Arts and Crafts:

Miss Frances Archibald

Community Recreation:

Miss Elsie M. McFarland

Drama ..... J. T. McCreath

Libraries ..... E. J. Holmgren

Music ..... D. J. Peterkin



---

**Uncovering Covers.....page 2**

The exacting job and fine craftsmanship needed to put binding on your favorite volume.

*By E. J. Holmgren*

**Consolidating Free Time  
Provides Leisure in Chunks.....page 5**

The unique approach to making the best use of all possible free time.

*By K. R. Vaughn Lyon*

**Edmonton Symphony Takes  
to the Road.....page 10**

Something new in making fine music available to those outside the cities.

**Regional Drama Festival.....page 14**

A heartening and expert evaluation of Drama Festival productions.

*By Jack McCreath*

**You're Never Too Young.....page 18**

Untapped potential for productivity in teen-agers if they're given responsibility, is author's contention.

*By David Critchley*

**And Other Features**

**Drama Festival**

I pity the adjudicator  
For as the hour grows late, and later,  
He knows he has to do his stuff  
When all have sat quite long enough.  
He sees the homicidal eyes  
Of those who do not get the prize,  
And knows which criticized performer  
Would send him down to regions  
warmer.

But by his harried look, I swear,  
Poor devil . . he's already **there!**

—E.P.G.

---

Published four times a year by the Cultural Activities Branch of the Department of Economic Affairs, Government of Alberta, Room 424, Legislative Building, Edmonton, Alberta.





*Cover boards are applied to the carefully glued end pages.*

**Mechanization Has Done Away With Much Fine Bookbinding that Added to Volume's Value.**

# Uncovering Covers

**By E. J. Holmgren**

The art of binding books by hand is one that is almost as old as books themselves. It began with the Christian era with the change from scrolls to books as we know them. The earliest binderies were associated with monasteries where the techniques of the craft were developed.

Books are still bound by this careful and painstaking way, particularly if they are valuable or if the owner wants a distinctive cover design. When a fine book has been bound by a master bookbinder it acquires a character of its own that time cannot erase.

At today's modern publishing house, however, all the binding is

mass produced by machine processes. Covers are machine cut to size, books are sewn by machines and the lettering on the covers is done by machinery. This is all necessary in the interests of economy.

## **Components of Book**

We must understand how a book is made up before discussing binding. There are first the end covers or boards, those stiff protective coverings which enclose the contents of the book. Next there are the end papers, blank pages at each end. Then there are the

---

Mr. Holmgren is Supervisor of Libraries for the Cultural Activities Branch, Department of Economic Affairs.



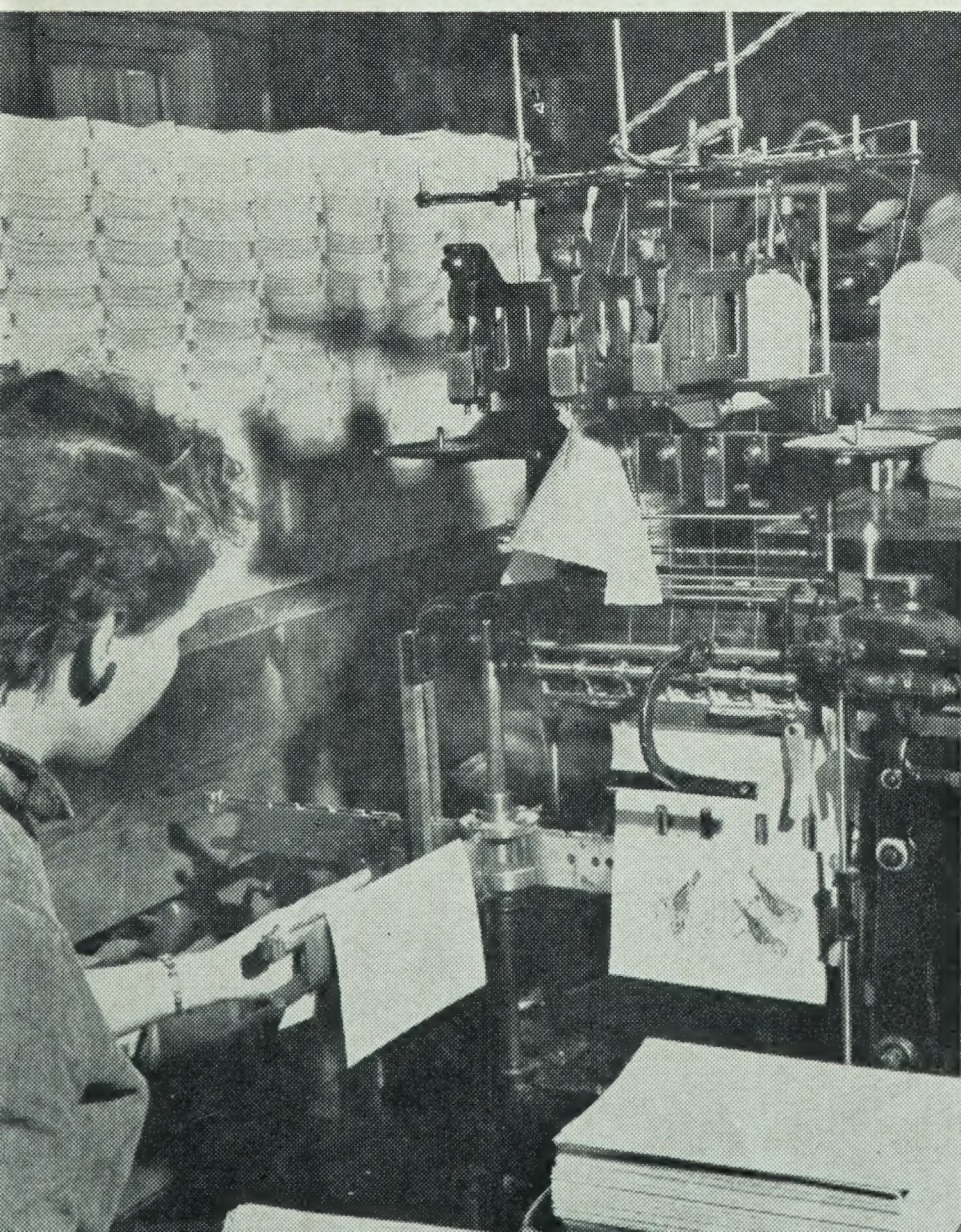
contents themselves. However, if we remove the covers, we will notice two things. One is that on the back or spine of the book there is some muslin-like material known as "mull" and that there are from four to six (or more) tapes or strings projecting from the body of the book. These are important in binding and they help anchor the contents to the covers as do the end papers. Some machine-bound books may not have this mull.

Pages in a book are not simply glued together at one edge. They are sewn in groups of eight, sixteen and thirty-two which are known as signatures. Printing a book is done on large sheets of paper about thirty-two inches square. When one of these is folded into four parts it is known as a quarto, into eight as an octavo and so on. Dif-

ferent pages are printed on one sheet. A machine folds the sheet and then the folded sheet or signaure is cut at the folds, giving individual pages. This explains why we sometimes receive new boks with pages uncut.

### Rebinding the Volume

To a binder the signatures are important as they form the basis of the entire book. When a hand binder receives a book, he removes the old covers, the old end papers and the old mull. He washes away any old glue and cuts away the old thread so that the book can be resewn if necessary. Now comes an interesting step. If the binder has to cut away the old thread, he takes the signature to a frame consisting of two uprights and a crossbar. The crossbar is adjustable and from it to keys under the frame extend four or six or more cords or linen tapes. Cuts have been made in the signatures to take these and the signatures are placed in this way and sewn to the cords. This sewing is continued until all the signatures are in place. The cords or ribbons are then cut leaving about an inch projecting and the book



*This machine is stitching folios of that beautiful book "Birds of Alberta" by W. R. Salt.*



*The bound folios are carefully trimmed under the power knife.*



is in part a whole. The cords or tapes are the anchor cords mentioned earlier.

The book next goes to a backing press where the spine is hammered into the familiar shape, to form a hinge; glue is applied to the spine and new mull put on. Then it goes to a guillotine press and the pages are all trimmed to make them even.

### **Choice of Covers**

The book is now ready for the covers. The cover material is chosen, cut to size, stretched over the boards which are of stiff cardboard, and pasted to them. A space is left for the spine and sometimes a piece of light stock is placed in it for stiffening. The cover material is usually a form of cloth called buckrum. For fine books it may be leather. The cover is glued to the anchor cords or tapes and to the end papers, the book is put in a press for the glue to set. When removed we have a bound volume.

There remains only the finishing steps. The lettering is put on with gold

leaf and heated type. Designs may be stamped on in a similar manner or the leather may be tooled first. The edges of the pages may be covered in gold, and many other steps may be taken to give a book its individuality.

### **Extra Steps**

Many extra steps are undertaken to improve the basic job. If pages are fragile they may be reinforced. On some leather books raised ridges are placed giving an impression of age. There is no limit to ideas. One only has to look at some of the old family Bibles, or other much cherished books.

An unusual example of the binder's craft is worth mentioning. The writer once visited a bindery in England and the foreman, a master binder, showed him a small book of devotions prepared for the Royal Family at the time of the Coronation. It was bound in dark leather with a design embossed in gold; on the spine was the Royal Cipher. Perhaps the most distinctive feature of the book was to be found in the end papers—they were of silk.





**Many Opportunities Possible  
To Those Who Take Their  
Free Time in  
Big Quantities**

## **Consolidating Free Time Provides Leisure in Chunks**

Our part of the world has never been not only as full of opportunities but also of frustrated people as it is today. The average working man looks at life as represented in the press and on radio and T.V.—colorful, rich and exciting—kicks the dog, and goes off to feed lumber into a machine. He's good at his job, learned it in half an hour six long and tedious years ago.

The only real break in his routine is that precious two-week holiday. When it comes, his usual reaction is to climb into his car and see how far

but few practical suggestions have been advanced to ease the oppression of constant service to a machine. Here is one such suggestion. It will enable unskilled or semi-skilled workers and, eventually, all employees, to live more interesting lives and to seize some of the opportunities now denied by circumstances.



---

**by K. R. Vaughan Lyon**

---

from work he can go. The distance is never great enough, however, for at the end of the two weeks the high whine of the planer mill is still ringing distantly in his ears and every factory whistle startles him.

There is no shortage of literature on the problems created by automation,

### **Longer Vacations**

The proposal is simply that, instead of striving for a shorter work day, we stick to the basic eight hour day and campaign vigorously for longer annual vacations. Such a change of emphasis will benefit both labour and management.



As productivity increases the Canadian Labour Congress is committed to achieving a six-hour day for its members. I believe that it would be doing them, and Canadians generally, infinitely more significant service if it were to urge a three-and-a-half month vacation with pay for all Canadian workers. This extended vacation would actually cost the employer no more than the six hour day since the total number of hours worked each year would be identical.

Have you a pencil handy? Estimate the expense for yourself. If you work a forty hour week, in fifty weeks (deducting two for holidays), you now log two thousand hours on the job. Organized labour's objective is to reduce this work load by one quarter, or two hours a day—a total of five hundred hours a year. Continue the eight hour day, add that five hundred hours to a two-week vacation, and you have fourteen and a half weeks off work. You would continue to be paid regularly during this period, of course, just as you would be if you worked a six hour day. It's a matter of consolidating your free time so that I call this proposal the "Consolidated Free Time Plan."

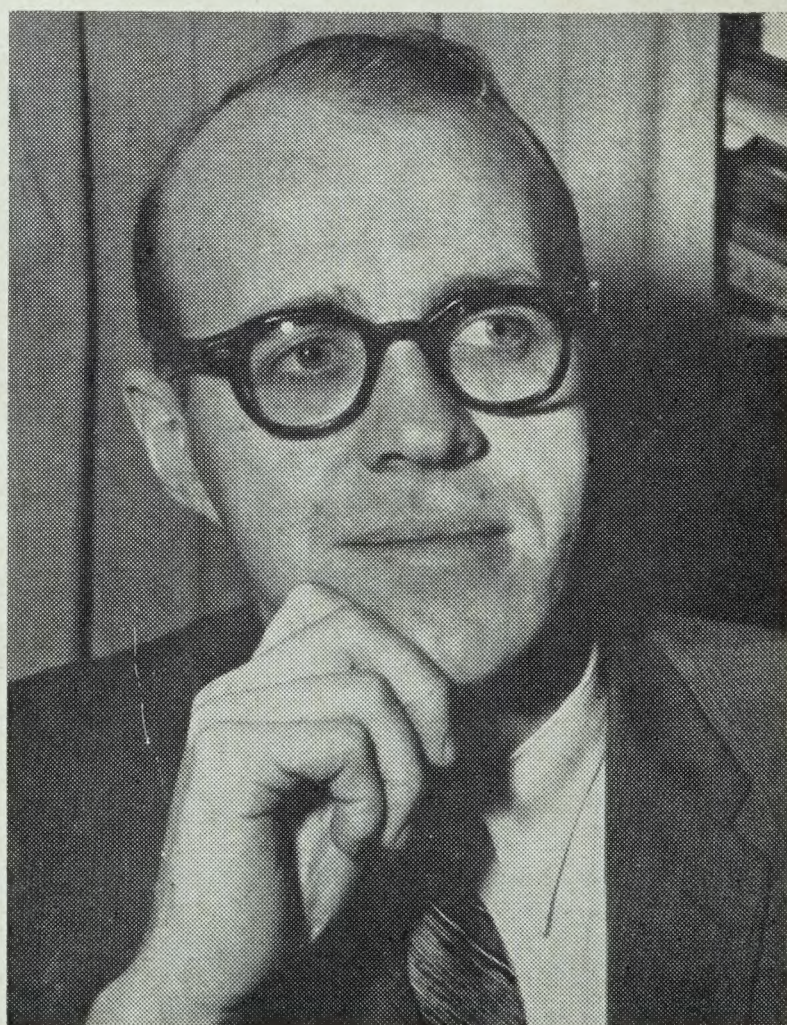
Industrial Relations Assistant with Pacific Press Ltd., publisher of Vancouver's two daily newspapers, Mr. Vaughn Lyon is a graduate of the University of British Columbia in Arts and Science, majoring in Economics. He undertook a year's post-graduate work at the London School of Economics on a Mackenzie King Travelling Scholarship, and is interested in union activities.

## Mobility Decreasing

The most significant long-range result of a consolidation of leisure relates to "social mobility," one of our sociologist's pet phrases. Currently, the rate of mobility in employment and



society generally is slowing down as the community becomes more settled. The "plan" would reverse this trend by giving you a flood of opportunities to improve your economic and social position. You would have three and a half months a year to further your pro-





fessional or technical training, to look for a new job, to increase earnings by additional work, to contest elections, to travel, and to do a wide range of other things now completely impossible as a result of insufficient continuous leisure.

At last you could get suitable relief from the rising pressures of living—a further major benefit of the plan. Now you probably jam as many activities as will fit into evenings and weekends and continually feel tired and harassed. An extra free hour or two a day would be quickly absorbed into this routine. But three and a half months of absolutely free time would force a complete break—something fresh must take the place of your regular work.

While there is little doubt that most of us would prefer our free time in one lump sum, you may well ask, "How would the plan affect business?"

### Best Workers

In this age of the psychologist we can start by restating one of their favourite cliches: the happy well-adjusted employee is the best worker. An extended vacation will certainly help to produce such a person. Let's move on from this generalization to study some specific advantages to business, such as a reduction in the amount of "dead" or unproductive working time.

In a wide range of occupations, employees spend an hour or more of their eight hours preparing for and travelling to their work. For example, look at the work pattern of men labouring for the City on road construction. At 8 a.m. they leave the depot for their job site somewhere in the City. It will take them fifteen or twenty minutes to get

there and another ten or fifteen to unload tools and get their equipment into use. They go back to the depot for lunch, spend a full hour there, and are



back again ready to quit at a second past 5. It is not exaggerating to state that up to two hours a day will be unproductive. Two hours out of eight—how would business view losing the same time out of a six hour day? Lengthening annual holidays rather than cutting current hours of work will prevent the proportion of unproductive time from rising to the point where it could become a serious drain on our economic life.



If I may digress for a moment, let me point out that you should also be concerned about unproductive time in your life. Suppose travelling to and from work now takes you an hour and a half a day. Shortening your work will not reduce this time. However, if you continue to work eight hours when you could work six, you not only have three months longer on vacation but also, on each working day of the three months you save your travelling time. Ninety hours (over two full work-weeks) now spent in rush-hour traffic



could be spent in the peace and quiet of your garden! Your transportation bill would be reduced significantly too—not to mention our traffic problems.

### **Avoids Slow - down**

The Consolidated Free Time Plan would avoid a slow-down in business, which is inevitable with a six-hour day. Business activity depends on a large number of personal contacts and a twenty-five per cent reduction in working time will mean considerably less commercial activity.

On the other hand, consolidated vacations would stimulate employment and maintain production. Even if there were a 500 hour per year reduction in the working time of its employees, most factories would continue to operate, as they do now, two thousand and eighty hours. To do this extra staff would have to be hired to feed the machines, maintain production and allow for extended vacations. Conversely, with a six hour day, the hours a factory worked would probably be reduced along with those of the employee. Production could be maintained only by plant expansion or additional shifts being worked, both of which would be more expensive than simply hiring additional employees to provide for longer vacations.

Firms dependent on recreation and travel, travel agencies, transportation companies, hotels, motels and resorts, would be in the position of an oil company making a major strike. Longer holidays would have to be more widely staggered and would often occur in the winter and send

flocks of Canadians South in search of the warm sun. There are thousands of potential travellers who just cannot fit plans which interest them into two or three weeks.

### **Holiday Spending**

Large numbers of people now participate in such sports as golf, tennis and skiing, but there are many times the present number of enthusiasts who could be interested if they had the time. With a long period of continuous freedom on full pay, they, too, would be tramping into the sporting goods' stores and coming away heavily laden. Employment for thousands of additional persons would be created in manufacturing sporting paraphernalia and in building and maintaining facilities for its use.

The infinite variety of companies catering to the 'do-it-yourself' trade would also enjoy a tremendous upsurge of business. Three and a half months is too long for even the most sedentary to loaf.

In summary, the Consolidated Free Time Plan of longer vacations instead of shorter work days would open up opportunities for you to improve your education, to make more money, to pursue your present interests and to develop new ones, to travel, to play—to enrich all facets of your life.

By all means applaud the Canadian Labour Congress campaign for more leisure but at the same time let's urge a change of emphasis. A shorter work-day leads nowhere in particular, while a longer annual vacation can lead to more interesting living.



You are cordially invited to attend the

# *Albertacraft 59 Festival*

to be held in

## THE ALBERTA JUBILEE AUDITORIA

### CALGARY

March 30 - April 4

10:00 a.m. - 10:00 p.m.

### EDMONTON

April 13 - 18

10:00 a.m. - 10:00 p.m.

**EXHIBITS** by Alberta and guest artists

- \* SCHOLARSHIP PAINTING AND HANDICRAFT
- \* CERAMICS
- \* WEAVING
- \* ENAMELLING
- \* LEATHER
- \* SCULPTURE
- \* TEXTILE
- \* LAPIDARY
- \* WOODCRAFTS
- \* BASKETRY
- \* HOMECRAFT
- AND MANY OTHERS

### DEMONSTRATIONS

### CRAFT CONVENTIONS

#### CALGARY

Wednesday, April 1st

9:00 a.m. - 10:30 p.m.

#### EDMONTON

Tuesday, April 14

9:00 a.m. - 10:30 p.m.

- \* Morning: registration and view craft exhibits and demonstrations
- \* Afternoon: lectures, craft films, tea
- \* Evening: discussion group, coffee

sponsored by:

## CULTURAL ACTIVITIES BRANCH

Department of Economic Affairs





# Edmonton Symphony

**Opportunity for  
Enjoyment of Fine  
Music Being Made  
Available to Albertans  
in Rural Points**

The Edmonton Symphony Orchestra will be expanding its activities this season and undertaking a plan which will enrich the musical life of various communities in Alberta. This plan came to light recently when the Board of the Edmonton Symphony Society announced that the Edmonton Symphony Orchestra was to be heard in Camrose March 9 and in Lloydminster March 30.

The Board has also announced definite plans to take the orchestra to the far north following the conclusion of the regular symphony season. The performance which will be given, marks the first time any symphony





# Takes to the Road

orchestra will have appeared in the North West Territories.

In its present plan for this season, the Symphony Board is initiating a program which will not only encourage support of the Symphony but will have a lasting effect on various communities. Through co-operation of groups in individual centres, Board directors hope to provide a continuing channel of good musical fare in the future. If possible, programs from sources other than the Edmonton Symphony Orchestra may be offered in a greatly expanded area.

This season the Symphony Society is following its plan to serve Alberta

communities within a distance that will not require more than a day's travel for members of the orchestra. The full orchestra will travel to both engagements and will present a program of the same standard as those heard in Edmonton.

The Camrose Home and School Association will sponsor the concert in Camrose. The concert will be held in the Agricultural Hall on the stage used by the orchestra when it performed in the Capitol Theatre, Edmonton. The Hall seats approximately 1800 people.

Camrose residents are enthusiastic over the concert and particularly



pleased that Sir Ernest MacMillen will conduct the orchestra. Conductor of the Toronto Symphony Orchestra from 1931 to 1956 and Principal of the Toronto Conservatory of Music for sixteen years until 1942, Sir Ernest is one of Canada's outstanding musicians. Noted for his work on French Canadian and Indian folk songs, Sir Ernest has been guest conductor of many top-ranking American orchestras. He has done a considerable amount of conducting for radio and is well known for his work as an adjudicator in both Canada and Wales. In 1935 Sir Ernest was knighted by King George V for his services to musical life in Canada. Sir Ernest is a member of the Canada Council.

In indicating his willingness to conduct the Camrose concert, Sir Ernest showed his pleasure at being able to take part in the new venture of the Edmonton Symphony Society.

The Lions Club of Lloydminster has accepted the joint sponsorship of the concert there.

Both the Alberta concerts are being made possible through the support of the Canada Council and are being sponsored jointly by the Edmonton Symphony Society and the local organization concerned.

The out-of-town concert committee is headed by Duncan D. Campbell, Department of Extension, University of Alberta. Committee members are: E. M. Blanchard, Mrs. W. J. Downs, Mrs. J. L. Sparling, Mrs. R. B. Clifton, W. L. Brintnell, Prof. R. S. Eaton, G. K. Greene, Walter Kaasa and Frank McCleavy.

### **The Blessed Word, "Classical"**

Among the many misapplied words in our Canadian speech perhaps none has been used more loosely among the arts, particularly in the field of music, than "classical."

One authority, applying the test of time, defines a classic as a work which has survived that ordeal as distinguished from the "modern" antithesis. According to this definition there can be no such things as a "modern classic."

In its original sense "classical" was the term used as the antithesis of "romantic," the classicists insisting on adherence to the formal patterns of the 16th to 18th centuries, and the romanticists demanding freedom, even limited freedom at first, for the release of their emotions.

Some musicologists have coined the term "serious" to distinguish "good" music from "popular." But this is not satisfactory either; for there is no reason why serious music should not also be popular or popular music have the virtue of goodness.

Radio announcers led a movement for subdividing serious music, whether classical or only so-called, into categories labelled light classics, semi-classics, and other kinds of classic. What the distinction is between a "light" and a "semi" they have not told us.

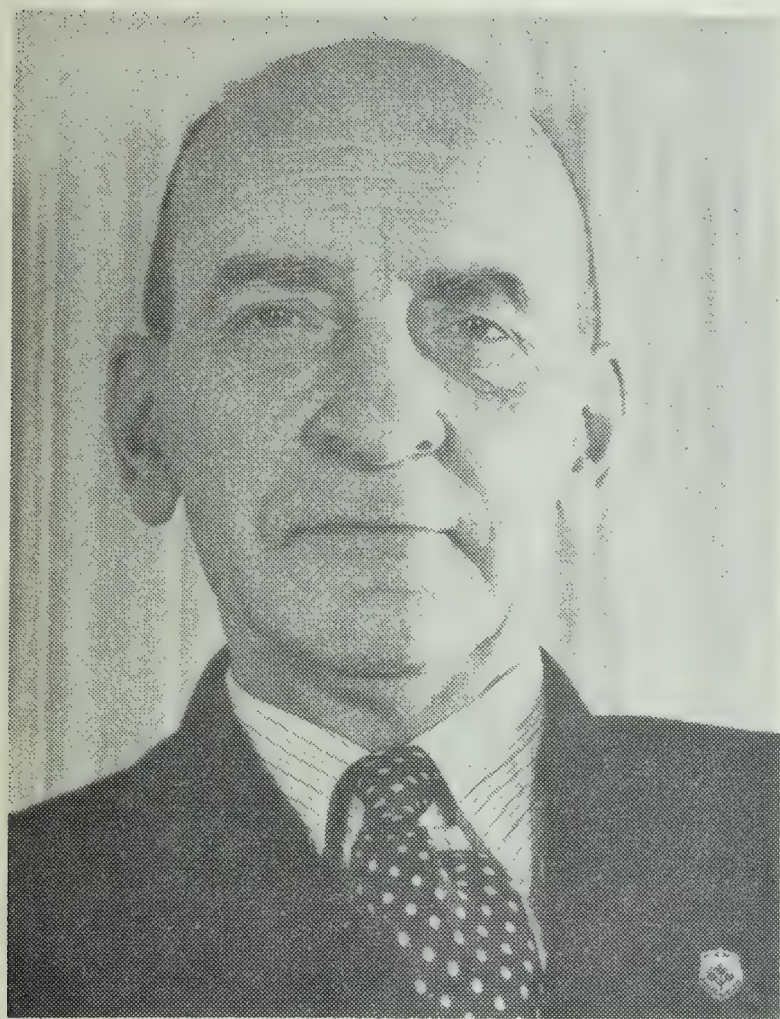
Yet no doubt the popular sense will prevail; that is, what you or I understand will be "popular" to you and me; what we don't will be classical.

### **DRUMHELLER, ALBERTA VACANCY FOR ORGANIST AND MUSIC TEACHER**

A vacancy exists for a music teacher to settle in this city. A class of piano and voice pupils can be assured. In addition, St. Magloire's Anglican Church requires an organist and choir-master to take over senior and junior choirs. A new Baldwin organ will be available soon. Applicants should be eager to take beginners. Apply to Mr. T. Campbell, P.O. Draw "H", Drumheller, Alberta.



# Leisure's Editor Retires



**A. C. Ballantine**

Commencing with this issue, *Leisure* will be edited by H. E. Martin, Director of Publications. He succeeds Andrew C. Ballantine, who has retired from the public service.

The retired editor was in "the writing game" practically all his life, commencing with free-lance features for London newspapers written from the scene of operations during War I.

After that war he came a cub reporter on The Moose Jaw Times in 1919, moving from there to The Regina Leader (now Leader-Post) the following year, to serve first as telegraph editor and later on the Saskatchewan

Press Gallery staff. From 1925 until 1927 he was on the Winnipeg Tribune, first as night editor and later in the Winnipeg Law Courts and the Manitoba Press Gallery. In the same year he went to The Winnipeg Free Press as chief reporter (night) which included the provincial Press Gallery.

But in the summer of 1928 he was invited to join The Calgary Albertan, then in process of reorganization, as editorial writer, a post he held until called up from the Reserve of Officers in May 1940. During the five years following he served—mostly in Internment Operations—from Uclulet on the Pacific to Goose Bay in Labrador, but did not proceed overseas a second time. The war ended, he was invited to The Edmonton Bulletin as associate editor and came to the Publicity branch of the Department of Economic Affairs in 1947.

Later he was transferred, as assistant co-ordinator, to the Cultural Activities branch where he revived *Leisure*, then a four page pamphlet after it had been out of circulation for a few years.

Editor's Note: It is hoped Mr. Ballantine will keep in touch with his many friends on *Leisure's* mailing list as a frequent future contributor to its columns.





# Regional DRAMA FESTIVAL

*Irene Powlan as Joan of Arc  
and Gary Mitchell as La  
Hire in the Alumni Player's  
presentation of Anouilh's  
"The Lark".*

**New Faces, Splendid  
Portrayals Are  
Found in Five Plays  
Shown in Edmonton**

**by JACK McCREATH**

*Page Fourteen*

**T**HE 23rd Annual Regional Drama Festival of the Alberta Drama League, was held in Edmonton last month. Five plays were presented to large and enthusiastic audiences and



an adjudicator who found something of merit in each production.

The first and most cheering feature of this year's drama festival, I think, was the quality of the plays. Five fine plays had been chosen and there was not really a bad production in the lot. In each case one felt there was a competent man at the helm, the director, and if one didn't always agree with his casting, or certain matters of the performance, at least one felt that here were capable people, handling a job they knew something about.

And to top it off there was the matter of the adjudicator—to my mind one of the best adjudicators we have had. Mr. Ainley was a man of stature. He spoke honestly, constructively and yet almost always kindly. He brought a fresh point of view to his adjudications. While it would be too much to expect that we should all agree with his final selections, at least everyone agreed that he was a man who cared and felt deeply about theatre and who, although no longer able to practice it professionally was at every moment prepared and willing to give all his energies and his resources to good theatre wherever it might be. It was my opinion that Mr. Ainley was most keenly concerned with communication on the stage and for want of a better word, "heart". He wanted warmth and where he found it he was unstinting in his praise.

## New Actors

There are other cheering things to say about this year's festival. For one thing the size and enthusiasm of the houses, even for the Wednesday matinee, and for the two Edmonton productions which had already played to what one would have thought was their Edmonton potential. There was the matter, also, of promising new actors making their debuts on the provincial scene. It was too bad however that for the first time in a number of years no smaller communities were represented.

*Henry Allergoth, named best director for his direction of "Diary of Anne Frank," receives the Elizabeth Sterling Haynes trophy from Esther Nelson, an Alberta Governor of the Dominion Drama Festival.*





The University of Alberta Alumni Players presented Lillian Hellmans adaptation of Jean Anouilh's "The Lark". I had seen this production when it had its Edmonton run in December. And while I admired a great deal about it in the Festival, I did feel that we were not seeing quite as good a show as it had been our privilege to witness in December.

### **Excellent Set**

The adjudicator seemed to feel there was not enough ensemble playing in this first night's play and was also unhappy, to no purpose, I felt, over the fact that the Alumni players had not chosen to do Anouilh in the original French.

I very much liked Norman Yates' set for this play. It had been neatly designed and worked beautifully for the show.

To sum up, I felt that the first night play got the festival off on a very high level indeed. Mr. Peacock had assembled a fine company of players, and they gave a polished and frequently moving performance.

### **Much Emotion**

The next night the Medicine Hat Civic Theatre brought "The Diary of Anne Frank". Here is one of the great plays of our time. Indeed, perhaps no play since the war has had the popularity and emotional impact of "The Diary". It is so well known and the feelings about it, after all this time, are still so powerful that an audience in some respects comes to this play in a rather unique frame of mind. Before the curtain even rises, they have identified themselves and committed them-

selves to Anne's tragic story. What perhaps they are not prepared for is the joy, the humor, the great humanity and warmth of this fine play. The laughter, at times just seems to stop this side of tears. In other words here is a unique experience of an audience coming and perhaps unconsciously saying, "we like this play, we care about this play, we are for this play," even before the curtain ascends.

Certainly in view of the adjudicator's comments at the end of the performance, he was very much committed and deeply absorbed, almost emotional, about this production. Henry Allergoth's Medicine Hat people brought deep conviction, sincerity and considerable talent to the play. It had many moving, tender, exquisite moments.

### **A Delicious Play**

Wednesday afternoon a new group, largely English, from Calgary — The Calgary Players' Society, presented Jean Anouilh's very difficult little comedy "Ring Around The Moon", as adapted by Christopher Fry.

This play is delicious. It's as effervescent and as sparkling as champagne but it demands pace, dryness, style and infinite wit to be successful. The Calgary group made a very respectable appearance and gave us some delightful moments. The play had pace in the first act, but when we get to the third, where it was so desperately needed, it was sadly lacking. And Anouilh's parties are no place to be hearing the tiredest of Straus, and certainly never "After the Ball".

---

Mr. J. T. McCreath is Director of Drama for the Cultural Activities Branch of the Department of Economic Affairs, and an actor and producer in his own right.



The Buskin's of Calgary brought an excellent performance of "The Cain Mutiny Court-Martial" directed by Joe Cormack. Not every role was well cast, but a remarkable number of good actors appeared to advantage. Allen Kerr as the lawyer Greenwald was outstanding. Certainly he is the most interesting actor I have yet seen out of Calgary.

The surprise of the evening was David Cormack's neatly controlled very moving appearance in the terribly difficult role of the psychotic Queeg. Mr. Cormack was cast utterly against type and yet he brought it off. There is not time to mention the other good performances that we watched in this cleverly sustained two-act drama, but it was almost in its entirety a fine night of theatre and certainly I congratulate Mrs. Cormack as director.

### Final Presentation

Finally, to Edmonton's Court Players and their presentation of Ibsen's "Ghosts" directed by the new Canadian Michael Porcza. I do feel that the only possible excuse in the mid-twentieth century for reviving Ibsen and particularly "Ghosts" is that you have at least two brilliant performers and not less than a brilliant director. Like all pioneers, Ibsen has dated badly. Once strong lines here become cliches and the problems of these people in Provincial Norway in 1880 seem today a little distant. Nor, as the adjudicator pointed out in his most incisive comments of the week, did the set work for the performers. It was stylized and the play demanded utter realism.

*Page Seventeen*

All the players gave sincere, deeply thought-out performances and I feel every player had a moment or two, but only Anne and Gurd Weih made use of their bodies in creating their roles.

Alberta's Regional Drama Festival, 1959, was a festival that promises well for theatre in Alberta. In all modesty, I think we can honestly feel that the adjudicator will be a lucky man indeed if he finds anywhere in Canada a festival that offers as high and consistent a standard of theatre.

*Jennifer Kerr, 16, of Medicine Hat's "Diary of Anne Frank", won the CHCT-TV trophy for best female performance. She also holds 14 year old Russell Stone's trophy for his performance in the same play.*





# YOU'RE NEVER TOO YOUNG

"Alcohol and the Teenager", "Problems of Teen Dances", and "What is needed to make Edmonton a Better City for Young People?" were discussed by 117 Edmonton teenagers at the recent Edmonton Youth Conference. The delegates represented over fifty youth clubs and organizations.

The Conference was far more than merely the first such Edmonton Youth Conference that has been held, significant as that fact may be. As an adult intimately connected with the Conference, I could not help but think of the little opportunity and challenge given to young people to involve themselves responsibly in community life. As a matter of fact, there is considerable evidence to suggest that the youth of a community are increasingly becoming a race apart.

Some readers might ask: what about the thousands of dollars that Canadian children raised for the United Nations International Children's Emergency Fund through the "Shell Out for

UNICEF" project undertaken last Halloween? What about the youth group that raised funds to purchase a wheelchair for a crippled child? What about the teen club that washed cars to send two of its members to a recreation leadership training school?

## Are Special Events

Such projects are indeed worthy of praise, but they also serve to illustrate the point. They are **special** events occurring infrequently. They are not **normal everyday** activities. They are also frequently imposed and stimulated by adults and are not a natural result of youth being involved in and responding to the world of their parents and its challenges.

It might be suggested that young people aren't ready. But we know this is not a legitimate argument. In many

by David Critchley





parts of the world, children undertake major responsibilities at the age of seven and eight. Even in Canada, many children are forced to assume adult-sized responsibilities because of the effect of social and economic problems on their homes. This, of course, is not cited as a justification for such conditions or such responsibilities. It merely illustrates that the capability is there.

### **Untapped Potential**

Many other examples could be given. In times of crisis and emergency, children of thirteen and fourteen have emerged as heroes. Children have sparked efforts to beautify cities, and have exposed social problems. In a recent article on China, a picture appears of a 17-year-old girl who is in charge of thousands of adults. But such illustrations merely support what is surely an obvious fact: our children have tremendous untapped potential.

This has very serious implications. Let us first look at it from the point of view of young people. Consider the adolescent. This is a time of relatively fast physical development, a time when pimples appear, when adults are beginning to ask you what you're going to do for a living, when an increasing awareness of the opposite sex is challenging you with the question: "How do you rate?" In short, it is a time of insecurity, made even more insecure by the millions of dollars spent on advertising that draws attention to your pimples and exhorts you to leave the ranks of the 97 lb. weaklings.

### **Need a Challenge**

Is it small wonder that in a survey of college students, one-third said they

would rather commit suicide than repeat their childhood. Even allowing for exaggeration, this cannot be dismissed lightly. Childhood and adolescence need not be and should not be such a crisis in the lives of young people. It must be granted that it is not an easy period, but I believe it is made unnecessarily difficult. Would adolescence not be more productive and less of a crisis if the adolescent were really involved in and challenged by his community? If nothing else, it would be a partial antidote and alternative to the introversion of the teens and its problems of physical, social, and emotional development.

This is not an academic question. No longer are we living in a one-horse world. Our daily lives are filled with life and death issues that will require the utmost in responsibility if personal and universal survival are to be assured. We know that responsibility is not a characteristic with which we are born. It is developed and determined by life and its experiences. Responsibility does not suddenly materialize with the coming of voting age. Unless it has been developed long before this time, there is a very real danger it will lie forever dormant.

I began with a reference to the Edmonton Youth Conference and I would like to close on the same note. The Youth Conference was but another illustration that young people, if given encouragement and opportunity, can make a significant contribution to themselves and to the total community. Indeed, I do not think it extreme to suggest that much of the seeming irresponsibility of some teenagers is caused by the failure of the adult world to provide them with a stimu-



lating challenge and alternative form of behavior.

### **Up to the Adults**

Fundamentally, of course, this is a major challenge to us as adults. Not only must we seek out and develop continuing ways of youth involvement in the every day life of our communities, we must also be willing to run the risk that their ideas will not agree with ours. This means that we have to be mature and responsible enough to accept the fact that young people are not and should not be carbon copies of adults. The fact of this difference is daily illustrated (and for some painfully so) by differences in dress and grooming. Perhaps this is a reflection and confirmation of the problem. Lacking a place in the world of their elders, young people have created a world of their own.

The days of our youth should be the occasion to dream impossible dreams and disagree with and rebel against the status quo. There is alarming evidence to suggest that the seeming revolt of so many young people of today is merely surface. In the realm of ideas and aspirations they are too often pale reflections of their elders. Few of us can be so self-satisfied that this does not give us cause for concern. Little support can be found for the waste of natural resources: there is no excuse for the waste of human resources.

N.B. The author is presently collecting material for a book partially devoted to this topic and would appreciate receiving information concerning projects undertaken by young people and ways in which they have been involved or have involved themselves in community life. Such illustrations or information as to where it can be obtained should be sent to Mr. David Critchley, Box 162, Sherwood Park, Alberta. The author is interested in receiving material relating to other parts of the world as well as Canada.

*Page Twenty*

## **C.A.H.P.E.R. Convention**

### **Convenes in June**

The Northern Alberta Jubilee Auditorium in Edmonton will be the site of the 1959 National Biennial Convention of the Canadian Association for Health, Physical Education and Recreation from June 22nd to 26th.

The CAHPER organization is a lay and professional, non-political, non-profit association dedicated to raise standards in Canada. The membership is composed primarily of health and physical educators and professionally-trained recreational personnel.

Educators in the three kindred fields of health, physical education and recreation are invited to attend and participate in the convention sessions. These sessions give concerned leaders the following opportunities:

. . . to hear addresses and discuss problems related to Canada's current standards of fitness and cultural development.

. . . to exchange ideas and views with delegates from across Canada currently involved in all levels of program.

. . . to participate in good western hospitality in programs of fun and relaxation.

For information concerning program, registration and accommodation, write Miss Pat Austin, Secretary, Convention Committee, School of Physical Education, University of Alberta, Edmonton, Alberta.







PROVINCIAL LIBRARY,  
PARLIAMENT BUILDINGS,  
EDMONTON, ALBERTA.

